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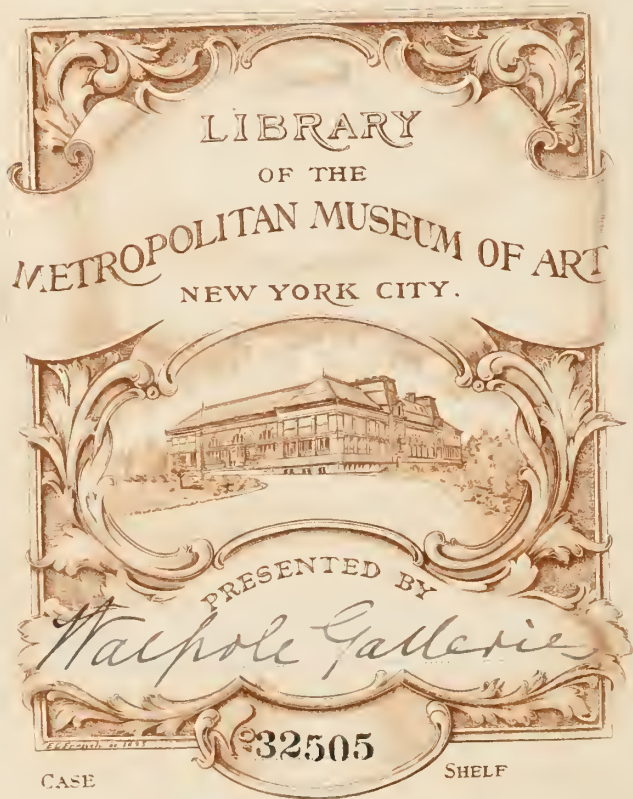


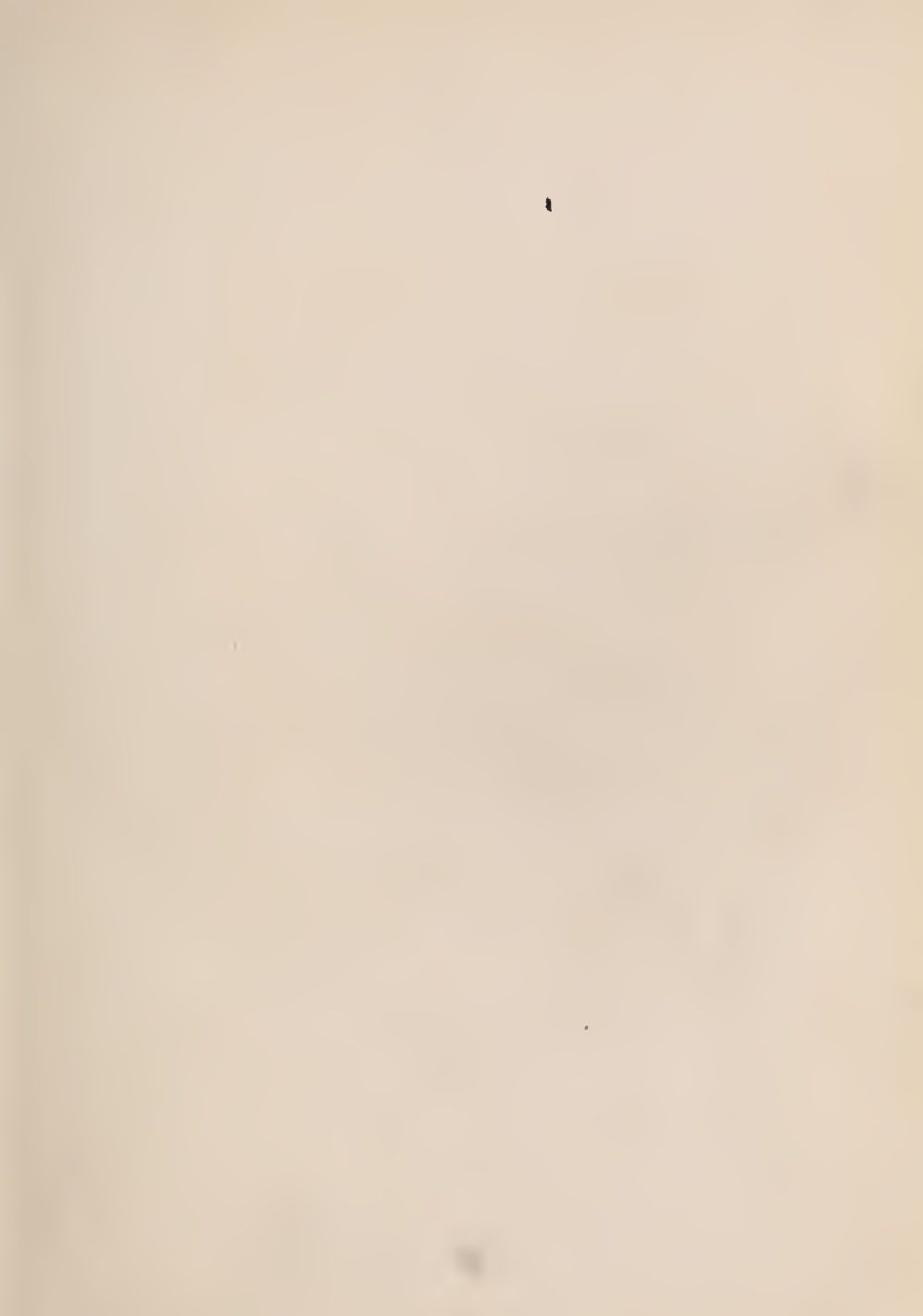
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JAPANESE COLOR PRINTS

Chinese and Japanese Books, Japanese
Paintings, Ancient Brocades, Netsukes
and Kakemono

Selections from the Collection of
HOGITARO INADA
of Kyoto

Large Primitive in Three Colors by Toyonobu; A Girl stopping a Fan Peddler by Harunobu; Ayame with her Shinzo and Kamuro by Koriūsai; A Court Dancer (with the Wakai seal) by Shunshō; and other rare prints by Shunko, Buncho, Choki (or Shiko), Yeishi, Utamaro; a few primitives by Masanobu; Dramatic Scene by Kiyonaga; Fourteen of the most noted prints from Hiroshige's "Kisokaido," including the two very rare "snow" and "rain" prints by Yeisen; Four of the large "Bird and Flower" panels by Hiroshige; "Kinkakoji," a rare print from the "10 Views of Kyoto" by Hiroshige; two of Hokusai's "36 Views"; "The Dreaming Princess," a superb triptych by Toyokuni; Surimono.

Paintings by Harunobu and Hiroshige. Chinese Paintings by To-In and Kiu-Yei; Hokusai's "100 Views" in 3 volumes; an Association Hokusai volume from the Hayashi Collection, etc.

To be Sold at Auction
Tuesday Evening, March 20, 1917, at 8:15 o'clock
On Free View from March 15

THE WALPOLE GALLERIES

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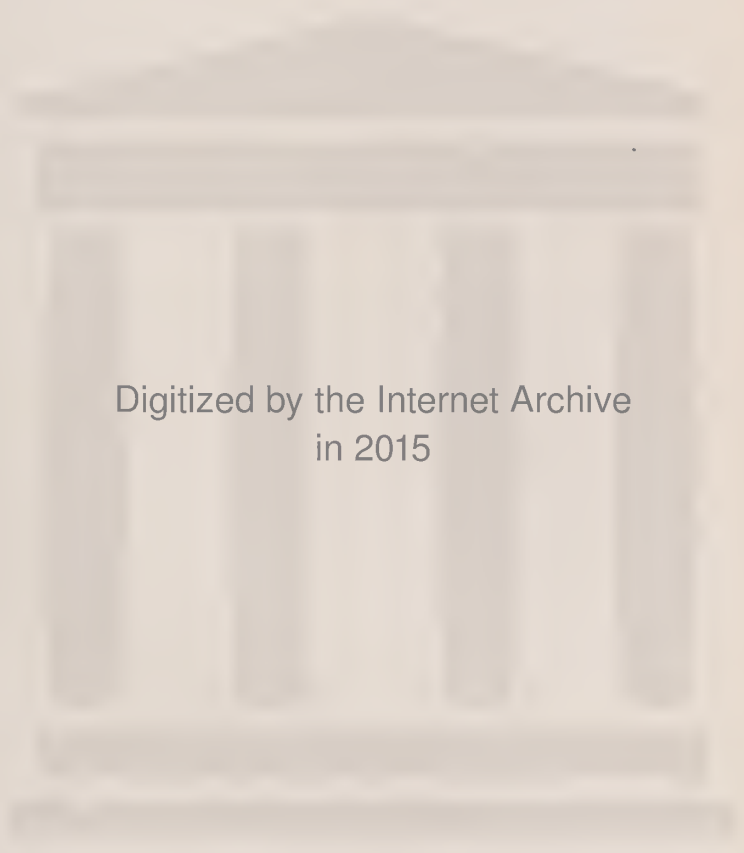
FOREWORD.

We are very happy to offer the prints described in the following catalogue selected from the collection of Mr. Hogitaro Inada of Kyoto, who is known as a critic as well as expert in Oriental Art both in London and Paris.

Mr. Inada has had exceptional opportunities to obtain genuine examples of the noted prints of famous artists. The present catalogue will be found to contain prints of high grade throughout, a number of them having passed through the hands of Mr. J. S. Happer, of London, which have his stamp and certificate on the reverse; others have the Wakai and Hayashi Seals—all of which will be of interest to the Amateur as well as the Collector who often feels that his judgment is not infallible and likes to compare his own experiences with those of others interested in the same lines.

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Plate 2.
No. 247. Yezan.



No. 14. Harunobu.



No. 65. Hiroshige.

ILLUSTRATED CATALOGUE

JAPANESE COLOR PRINTS, CHINESE AND JAPANESE PAINTINGS, JAPANESE BOOKS, ANCIENT BROCADES, AND NETSUKES

Selections from the Collection of Hogitaro Inada, of Kyoto

1. KUNISADA. YOUNG GIRL CALLING A MAID. She is ready for her dressing; spring rain can be seen through the Verandah.
2. SENCHO. GEISHA GIRL IN BLUE. The Spring rain has turned to snow, covering the pink buds of the old plum tree under which she stands.
3. CHIUSHINGURA SERIES. No. 5. By Hiroshige. Highwayman Sadakuro robbing Yoichibei. Night effect of black and blue.
4. CHIUSHINGURA SERIES. No. 8. Early morning, the wife of the leader of the Ronins with his daughter-in-law travelling East. Original border, effect of blue.
5. HOKUSAI AND HIROSHIGE. CHINESE LANDSCAPE, in white with blue reserve by Hokusai; CHINESE LADY AND ATTENDANT, on a blue background, by Hiroshige. Two very interesting narrow prints. (2)
6. YOSHITSUYA. UMEMARU SUBDUING A DRAGON WITH THE SACRED SCROLL. The solid black background representing night.
7. KUNINAO. GEISHA GIRL ENTERING FUNIYADO, or house of rendezvous, on a snowy day, her many grey robes edged with black and pink.
8. SADATORA. GIRL RUNNING IN THE RAIN, past a Monument to Fudo. The storm is heavy and the lightning flashing.
9. PRIMITIVE. Buddha and the Twelve Deities. Small Kakemono form.

Unsigned and hand-colored of the early 18th century.

OTSUYE.

The form of print which opened the way for the wood-block.

10. DEVIL PRIEST. An ancient painting on paper, kakemono shape, in the primitive coloring of black, beni and tan.

BUNCHO, 1764-1796.

A Samurai who dissipated his genius; Ficke states that many good collections do not possess a single fine specimen of his work.

11. DANJURO AS A YOUTH WITH A TOY HORSE UNDER PLUM BLOSSOMS.

Hoshoye form in fine condition and of an unusually fine early "tan" "beni" and green coloring. Signed Ippitusai Buncho.

WITH THE HAPPER CERTIFICATE AND SEAL, AS GENUINE.

CHOKI, OR SHIKO.

Who worked from about 1785 to 1805. "The most graceful of all the figure designers of his time"—Strange.

12. THREE WOMEN ON A BOAT UNDER RYOGOKU BRIDGE. Early summer with Cuckoos flying. Signed and with the bird seal of Tsuruya.

WITH THE HAPPER CERTIFICATE AND SEAL, AS GENUINE. Early example signed "Choki," the first signature.

13. THREE YOUNG GIRLS AT FLOWER ARRANGEMENT. Signed, published by Tsuruya, with bird seal.

The barred Shoji forms an unusual background for a graceful group of girls. WITH THE HAPPER CERTIFICATE as genuine.

HARUNOBU, 1725-1770.

The great inventor of polychrome printing; famous for the delicacy and grace of his prints of women.

14. A COURTESAN SEATED ON A BLACK OX. She wears violet and pink. They pass along a winding stream which forms the only background against the creamy grey tint of the print.

Chuban (square) form. Signed Suzuki Harunobu. CERTIFIED GENUINE BY J. S. HAPPER.

(Plate No. 2.)

15. GIRL STOPPING A FAN PEDDLER. She rests one hand on the Shoji, beckoning him with her fan; the fan boxes carried on his shoulder introduce an exquisite note of black into the soft coloring of the print. Signed.

Chuban form. Signed Gauffrage. CERTIFIED GENUINE BY J. S. HARPER.

16. A COURT NOBLE WITH A LADY NEAR THE GENJI WINDOW. The foreground of dull green, their robes of subdued tones, with a curtain to the rear.

Chuban (square) form. Signed.

17. KAKEMONO PAINTING BY HARUNOBU. A young woman standing on a balcony leading to the Garden. Her figure, of charming grace, framed in the open Shoji. Signed on the large bronze water jar which is placed to the left.

ORIGINAL PAINTINGS BY HARUNOBU ARE VERY RARE. Particularly interesting for the coloring. The robe of the young woman is faintly tinted, and bordered with cherry-color; over this she wears grey with delicate floral design in white. Painted on paper.

HIROSHIGE, 1797-1858.

One of the greatest names in the world of art.

18. TAKAMIYA. From the Kisokaido Series.

This and the following are the very rare Hiroshige series of the "69 Stations of the Kisokaido," or mountainous route between Yedo and Kyoto. They were the work of Hiroshige and Yeisen, and are characterized as "masterpieces." All are full-size horizontal plates with margins.

19. BRIDGE AT NAGAKUBO. MOONLIGHT. From the Kisokaido series.

Fine impression with margins. The shadowy bridge with tired travellers seen against the hills of remarkable printing.

(See Plate No. 3.)

20. PINE TREE AVENUE AT MOCHIZUKI. From the Kisokaido Series.

VERY RARE. Fine impression with full margins. A noted moonlight print from this series.

(See Plate No. 3.)

21. TAKASAKI STATION WITH WAYSIDE TEAHOUSE. A village clustered among hills of characteristic "Hiroshige blue."

Fine impression, with margins.

22. HACHIMAN STATION. A small wooden bridge with coolies crossing.

A very scarce print of the series, with margins.

23. TORIIMOTO STATION. The Inn overlooking the Bay.

24. OCHIAI STATION. The Junction of two Rivers, the distant mountains finely rendered.

VERY RARE AND FINE.

25. TAKESA STATION. The boat bridge, travellers and coolies crossing; rice fields and young maples beyond.

A particularly scarce print from the series.

26. SAKAMOTO STATION. A great round hill towering over a village and rapid stream.

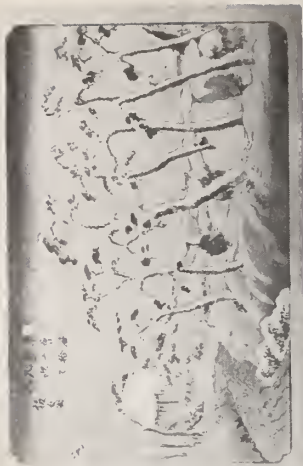
One of the prints of the series, by Yeisen.

27. **YABUHARA STATION.** By Yeisen. Travellers resting in the Mountain Pass of Toriitoge near Yabuhara.
Fine sharp impression with margins entire.
28. **KUTSUKAKE STATION. RAIN STORM ON THE PLAIN OF HIRAT-SUKA.** From the Kisokaido series.
By Yeisen. Travellers nearing the town of Kutsukake with laden donkeys are caught in a heavy shower. Fine impression with margins. ONE OF THE FINEST RAIN PRINTS IN JAPANESE ART.
(See Plate No. 3.)
29. **ITABANA STATION. SNOW VIEW.** Travellers on the Highway leading to Itabana passing under a pine tree avenue across a little bridge in deep snow.
One of the very rare prints from the Kisokaido series. A Yeisen landscape of remarkable power, rivalling the work of Hiroshige.
(See Plate No. 3.)
30. **MORIYAMA STATION.** A little village street with a row of shops; hills in the background and blossoming cherry trees.
31. **FUKAYA STATION.** By Yeisen. Night scene in front of a tea-house, and group of girls; other shadowy people in the distance.
32. **ASAKUSA TEMPLE.** From the "100 Views." "Meisho Yedo Hyakkei."
A GENUINE FIRST IMPRESSION WITH SMALL MARGINS OF A PRINT VERY POPULAR AND MANY TIMES REPRODUCED. A famous "snow" print, the Temple seen from under a great swinging globular shaped lantern, the coloring of which has oxydized with age, making it even more lovely than in the original coloring.
33. **KOI-NOBORI.** From the "100 Views."
Fuji seen beyond the Great Carp Kite, on the day of the Boys Festival. Margins.
34. **"FESTIVAL OF THE COCK, ASAKUSA RICE FIELDS."**
From the "100 Views of Yedo."
A white cat seated in the barred window of a teahouse watching the festival procession leads the eye to distant and whiter Fuji. A REMARKABLY FINE IMPRESSION OF A FAMOUS PRINT WITH THE HAPPER CERTIFICATE AND SEAL AS GENUINE.
35. **OLD PLUM TREE IN THE GARDEN OF KAMETO.** The trunk of an old Plum Tree in blossom across the print, the blossoming gardens seen beyond.
Fine sharp impression with margins showing the grain of wood, of a very rare print of the series of "100 Views."
36. **KAMEIDO TEMPLE SNOW.** From the "Yedo Meisho."
A SUPERB AND FAULTLESS IMPRESSION WITH MARGINS of one of the most desirable snow landscapes in Japanese Art, very rarely found in good condition.

No. 20. Hiroshige.
No. 28. Yeisen.

Plate 3.

No. 29. Yeisen.
No. 19. Hiroshige.



37. WHITE RAIN AT NIHON BRIDGE. A red bridge to the left across which people hurry in the rain; beyond the village is seen distant Fuji in the mist.

A famous "rain" print from the "Toto Meisho" or views of Yedo.

38. MOUNTAIN PASS NEAR OKABE. From the Upright Tokaido set.

A first impression with the margins entire of a beautiful "grey" print—the greyish blue of the hills finely rendered. VERY RARE.

39. GEISHA GIRL ON THE BANK OF THE SANYABORI. From the upright "Tokaido Set."

A very fine impression with all the collector's "Points," the stars in the sky are reflected in the River, with the grain of the wood block clearly shown.

40. MISHIMA. From the Upright "Tokaido" Set.

A village street with people passing; in the foreground a large tree and Torii. FINE SHARP IMPRESSION, note the grain of the wood block. Margins.

41. HARA. From the Upright Tokaido Set.

A majestic Fuji, its peak extending into the margin of the print dominates a pleasing landscape in the summer coloring of green.

42. HAKONE. From the upright "Tokaido Set." A traveller being carried up a steep mountain path in a Kago, underneath old pines which overhang the cliff.

43. KOGANEI. Upright print from the "36 Views of Fuji."

A clear silvery impression with margins, Mt. Fuji seen through a knot-hole in a great Cherry Tree which covers the left side of the print.

44. RAIN AT TSUCHIYAMA. Daimio's procession crossing the bridge, almost hidden in the heavy rain. Tokaido set.

FIRST IMPRESSION WITH MARGINS OF A FAMOUS PRINT, WITH THE HAPPER CERTIFICATE AND SEAL. It was published by Hoyoedo, the mark of the early states, and attributed to 1834.

45. MISHIMA MORNING MIST. Early travellers starting. Tokaido set.

FIRST IMPRESSION WITH MARGINS ENTIRE, PUBLISHED BY HOYEIDO (1834) WITH THE HAPPER CERTIFICATE AND SEAL. A notable print, much in demand when in fine condition with margins as above.

46. TIGER RAIN AT OISO. Tokaido set.

A picturesque village towards which travellers hurry along a pine tree avenue; the sea in the distance. A fine impression with margins, having a few small holes otherwise in fine condition.

47. WINDY DAY AT YOKKAICHI. Tokaido set.

A celebrated print from this series, showing motion rarely developed in Japanese art. With full margins.

48. FUJIYEDA. Tokaido set.

The examination of a Daimio's luggage. Fine impression with full margins of one of the scarcer prints of this series. On soft paper with the Happer certificate and seal.

49. EVENING SNOW, KAMBARA. From the "Tokaido Set."

A SPLENDID IMPRESSION OF A FAVORITE PRINT; a mountain village under deep snow, the few travellers huddled in many robes from the icy wind.

(See Plate No. 4.)

50. KINKAKOJI. From the "10 Views of Kyoto." Horizontal plate.

A RARE AND BEAUTIFUL PRINT, clearly printed, and in Collector's condition, with the margins intact. It shows the Temple and Garden, a great round-topped mountain looming in the mist beyond.

(See Plate No. 4.)

51. "ROKUJU YOSHIO MEISHIO ZUYE." Tornado at Yamabushidani. From the "Views of the 60 Odd Provinces."

"The torrential rain that Hiroshige loved."

52. MONKEY BRIDGE, AUTUMN MAPLES. The rapids curling through the cliffs and deep blue hills beyond as fine as anything Hiroshige ever drew. From the "60 Odd Provinces."

53. MT. FUJI SEEN FROM MIHO NO MATSUBARA. The violet, grey and rosy mists form an exquisite harmony with the deep blue water of the foreground dotted with little boats.

FINE IMPRESSION, from the "60 Odd Provinces."

54. MAPLE SEASON ON THE RIVER TATSUTA. A famous place for viewing maples. From the "60 Odd Provinces."

55. WAKANOURA WITH FLIGHT OF CRANES. The plumage in gauffrage. A particularly desirable print from the series of the "60 Odd Provinces" in very fine condition and sharp coloring.

56. SNOW VIEW OF MT. HARUNA. Icy blue waters at the bottom of a great chasm connected by a tiny bridge; beyond are snow-laden pines and a great snow-covered mountain.

A very fine snow-scene from the "60 Odd Provinces."

57. ASAKUSA TEMPLE, STARLIGHT. Great crowds coming out from the Temple. From the "60 Odd Provinces."

58. MOON REFLECTION AT SARASHINA. A noted print showing seven reflections of the full moon in the curving stream. From the "60 Odd Provinces."

59. MOUNTAIN GORGE OF GOKEI, Province of Bitchu, remarkable coloring of grey cliffs and blue rapids, from the "60 Odd Provinces."
60. TEMPLE OF KWANNON ON THE CLIFF AT ABUTO. Moonlight. From the "60 Odd Provinces."
61. GEISHA GIRL SEATED, holding a Bachi, or Samisen striker. She wears blue and beyond is a lovely view of the famous "Karasaki Pine Tree Rain" (one of the most famous of Hiroshige's landscapes).
62. YOUNG WOMAN WALKING NEAR KAMEIDO TEMPLE. It is winter with icy blue water and thickly falling snow; her large umbrella is lined with rose-color and black.
One of the scarce figure plates by Hiroshige.
63. SET OF THE OMI HAKKEI, or "Eight Views of Lake Biwa." Early impressions of one of the most interesting of the small series done by this artist. Half blocks. (8)
Each is printed within a self-border of green; the "rain," moonlight and snow prints of this little series are quite desirable.
64. SWIMMING AI FISH. Four silvery fish swimming swiftly through water of fine blue.
Full oblong print, excessively rare in such fine condition, WITH THE SEAL AND CERTIFICATE OF J. S. HAPPER.
65. THE SIESTA. LONG TAILED BIRD ON A PLUM BRANCH. Asleep against an early rising moon in a rosy tinted twilight sky. The faint blue shadows of the plum blossoms and the gnarled branches against the sky form a charming background for the brilliant plumage of the sleeping bird. 15 x 7 inches.
A VERY FINE IMPRESSION WITH THE HAPPER CERTIFICATE AND SEAL. One of the most beautiful plates of the Kwa-Cho.
(See Plate No. 2.)
66. PHEASANT AND CHRYSANTHEMUMS. A sapphire-throated and winged Pheasant resting on a rock beyond which grow great clustering pink Chrysanthemums. 15 x 7 inches.
A SUPERB IMPRESSION IN FINE CONDITION and guaranteed genuine by J. S. Happer, with seal and certificate. Not in the Blanchard or Metzgar Collections.
67. SNOW HERON AND IRIS. A superb blue-white Heron alighting over misty blue water in a cluster of violet Iris blossoms and buds. 15 x 7 inches.

68. MANDARIN DUCKS AND HYDRANGEA. A gaily plumaged Mandarin Duck and his quieter mate swimming down stream under blue Hydrangea blossoms.
69. KAKEMONO PAINTING BY HIROSHIGE. Snow View at Matsuehijama. Mounted on brocade.
Original drawings by Hiroshige are very rare, particularly a snow landscape, the subject of some of his more noted prints.

HOKKEI, 1780-1856.

A landscape artist of great originality.

70. VIEW OF URAMI NO TAKI WATERFALL. From the Shokoku Meisho, or Famous Places of Japan. Near Nikko.
An oblong print; travellers admiring the waterfall from a bridge behind the immense volume of water. WITH THE J. S. HAPPER CERTIFICATE.
71. ONI WRITING TITLES OF "SIN" ACCOUNTS. Hosoye form. Perfect condition and coloring, with the Happer Certificate.

HOKUJU, Pupil of Hokusai, 1835.

72. CHINESE JUNK, UNDER FULL SAIL. A striking print in fine condition.
It is unsigned, but attributed to Hokuju.

HOKUSAI, 1760-1849.

One of the great landscape artists of the world.

73. TWO GIRLS PICKING TEA LEAVES. Chuban (square) print of fine coloring and registration and in fine condition.
With Hokusai's early signature "Shunro."
74. THREE LADIES BOATING, STOPPING TO GATHER CHERRY BLOSSOMS. The waves and blossoms in gaufrage. The place is in a Daimio's garden.
OBLONG PRINT IN FINE CONDITION WITH THE HAPPER SEAL CERTIFYING IT IS GENUINE.
75. COURTESAN IN MANY FOLDED ROBES ON PARADE. Hosoye form.
FIRST IMPRESSION OF A VERY RARE PRINT WITH THE HAPPER CERTIFICATE. Hokusai here has signed "Taito"; the poem at the top and jar seal all in Chinese style.
76. MISHIMA PASS IN THE PROVINCE OF KAIH. From the "36 Views."
The mountain wreathed in curling smoke, and a great tree in the foreground. A NOTED AND RARE PRINT.
(See Plate No. 4.)
77. TOTO ASAKUSA HONGWAN-JI. Fuji seen from the Buddhist Temple at Asakusa.
An exceedingly fine blue print from the "36 Views of Fuji."
(See Plate No. 4.)

78. **YOUNG GIRL WITH A LOVE LETTER.** A koban (or small print) with an interesting border, very little used later by Hokusai, in fine early coloring, her hairpins in silver.
79. **A FRIGHTENED HORSE.** Printed in white reserve or "Ishizuri" (reversed) style on a black ground.
A print of Chuban form of the greatest rarity. Practically unknown to Hokusai collectors.

JAPANESE ILLUSTRATED BOOKS.

Chinese Paintings, Chinese Printing, Drawings by Kyosai, and others.

80. **"HIOITSU-SHONIN SHINSEKI KAGAMA."** A Collection of the Masterpieces of Hioitsu Shonin. 2 vols., tall 8vo, undated but about 1835.

Many Bird and Flower plates in monochrome and tint, Moonlight Views, etc.

81. **HOKUGA**—Pupil of Hokusai. FROM THE HAYASHI COLLECTION, Tokio and Paris. Two volumes, containing thirty-four (34) very fine tracings after Hokusai's Work, by Hokuga, one of Hokusai's best pupils.

One of the most interesting association items imaginable in connection with Japan's greatest artist and his favorite pupil. Four of the tracings bear the red seal of Hokuga, in whose possession these drawings remained until his death. FROM THE HAYASHI COLLECTION, Tokio and Paris.

82. **HOKUSAI.** "Fugaku Hyakkei" or "Hundred Views of Fuji" in monochrome and wash by Hokusai. 3 vols., 8vo. Published by Eirakuya Toshiro, at Nagoya and Yedo, dated Tempo V. (1834).

A VERY FINE COPY OF A MUCH SOUGHT FOR VOLUME. RARELY FOUND COMPLETE AS ABOVE. "Fuji" seen through the "Monkey Bridge," dark with Thunder Clouds, misty in a Snow Storm, admired by Workmen, Travellers and Philosophers, make this a notable series.

83. **HOKUSAI.** "Manji-o Sohitsu Gwafu." Hokusai's Rough Sketches. 8vo, published by Kinkodo, Yedo. Dated Tempo 14 (1843).

FIRST EDITION, complete in one volume. An attendant of the Temple sweeping leaves in the mist is one of the most characteristic Hokusai subjects.

84. **HOKUSAI.** The Twelfth Volume of the Hokusai Mangwa. FIRST EDITION. Dated Tempo V. (1835).

These volumes of the "Mangwa," especially when in fine early printing as the above are much in demand among the admirers of Hokusai.

85. **HOKUSAI.** The same. First edition of the 12th Volume of the Mangwa.

86. KYOSAI. Studies, Sketches, and Original Drawings of engravings and proofs of prints by Kyosai. Mounted in a small folio volume and numbered consecutively.

Mainly in black and white, but occasional drawings are touched with color and wash. Especial attention is directed to No. 17: "George Washington and his Father" as one of the very few Japanese drawings of Washington, and perhaps the only one known of this period.

Among the more interesting drawings are the following:

1. An ancient Courtesan, seated with sake-cup.
2. Emma, or the King of Hell and one of Myokwan, or a Jury of Hell, dancing.
3. Poetess Ono no Komachi reading a poem.
4. Study for a Chinaman.
7. A courtesan.
9. Original drawing for engraving, a maid dressing her mistress' hair.
12. Proof of a print, woman sewing.
13. Original drawing for engraving. A Samurai addressing a Daimyo.
14. Emma and a Myokwan.
15. Jizo fishing with net to amuse children at Sai-no-Kawara.
16. Original drawing for engraving. Young lady visiting her friend.
17. George Washington and his Father.
18. A court noble and a lady in a boat.
20. A copy from a Kano school painting. Juro and Fukurokuju and their favorites.
22. Original drawing for engraving. A Samurai seated in his office.
23. Original drawing for engraving. A young woman assaulted.
24. Proof of a small print. Street scene in Tokyo.
28. Gomo nursing his mother, one of 24 acts of filial piety of China.
29. A young woman arranging light in an ando.
30. Shojo dancing.
31. A wealthy Shojo giving sake to the poor.
33. A Samurai attired in Kamishimo costume.
36. People resting at a wayside teahouse under a tall tree.
38. Original drawing for engraving. A young woman playing Samisen.
40. Original drawing for engraving. The Emperor Sutoku reading a scripture in Oki Island during his exile.
43. The white horse festival.
47. Kyoun and Kawano, two artists arrested and examined at a police station.
48. Proof of a print. Shoki playing Samisen while a courtesan is drinking sake.
49. Group of Chinese ladies and attendants.
50. Proof of a print. "No" dance known as "Shakko."
51. Original drawing for engraving. Dispute between two parties of Samurai in a Daimyo's mansion.
52. Street scene in Tokyo.
54. A bad man trying to tempt a good young man.
56. Daikoku storing treasures.

87. SEKIYEN (TORIYAMA). "Tsuresure Bukuro" or Ghost Stories. 3 vols., 8vo, dated Temmei 4 (1784).

A series of very interesting plates showing the development of the many "animal" spirits among the Japanese.

88. SEKIYEN (TORIYAMA). "Suiko Gwasenran" or Illustrations to the Suikoden. Plates in black and white of one of the most noted stories of Japan. 3 vols., 8vo, pub. by Idzumojo Idzumi no Jo, Yedo, dated Anyei VI (1777).

A complete set.

89. SEKIYEN (TORIYAMA). "Kwaiji Hiken," or Famous People of China and Japan, with short descriptions. 2 vols., 8vo, pub. by Bunjudo, Yedo, no date, but about 1776.

Illustrated with double-page plates in tints.

90. SHUNSEN. "Yehon Kwaidan Soroi"—or Various Ghosts and Spirits. The text by Tokwa Sanjin. 3 vols., 8vo.

ILLUSTRATED WITH COLORED PLATES BY SHUNSEN, whose books are very scarce.

91. SOKEN (YAMAGUCHI). "Yamato Jimbutsu Gwafu," or Pictures of Old Japanese Life. 3 vols., tall 8vo, pub. by Noda Shichibei, Yedo, dated Kwansei II. (1799).

The occupations, amusements, and professions of the middle and lower classes of Japan in the Eighteenth Century in a series of very interesting plates.

92. TAITO (KATSUSHIKA—Pupil of Hokusai). "Kwacho Gwaden" or Pictures of Flowers and Birds. Double-page tinted plates of much charm showing Japanese Birds and their habitat. 8vo. Published in Kayei I. (1848) by Suwaraya Mohei, Yedo and Osaka.

93. SUIKEI. "Yehon Midzu no Omo"—or "Surface of Water." Illustrated by Suikei. Published by Shunchodo. 8vo. Dated Tempo II. (1831).

ILLUSTRATED IN COLORS AND HEIGHTENED WITH GOLD AND SILVER. A book of Poems with pictures of the Life of Ono no Komachi, a celebrated Japanese Poetess.

FAN MOUNTS.

94. FAN MOUNT OF THE TOSA SCHOOL. Autumn flowers, rocks and winding stream on a gold background.

An Ogi, or folding fan.

95. PAINTED OGI OR FOLDING FAN. A graceful spray of dark blue morning glories, seen against a gold brocade of hexagonal pattern.

A very artistic painting of the Tosa School.

96. PAINTED OGI OR FOLDING FAN. A white Crane flying towards Young Pines, on a gold ground.

CHINESE PAINTINGS OF THE MING PERIOD.

97. CHINESE PAINTING ON SILK. Chinese landscape with Pine Trees. Signed To-In. Framed.

A painting of the early Ming Period; very rarely found signed as above.

98. SMALL CHINESE PAINTING. A Falcon catching a Sparrow. Painting on silk. $9\frac{1}{2} \times 10$ inches.

A painting on silk of the early Ming Period. Framed.

99. SMALL CHINESE PAINTING. Landscape with Temple.

A painting on silk of the early Ming Period. Not in monochrome as often found, but painted in two colors. Framed.

KIU YEI.

100. KAKEMONO PAINTING BY KIU YEI.

A Chinese Princess in Court Robes with an open Fan accompanied by four attendants stands on a balcony at the foot of the balustrade receiving a message from a young servant who has dismounted from his horse. Painted on silk, in soft colors. Mounted on brocade.

101. CHINESE LANDSCAPE PAINTINGS. An oblong folio album having mounted therein five Chinese Landscape paintings attributed to Kiu-Yei, an artist of the Mind Period.

102. CHINESE PRINTING. "Images of the 518 Rakans or Disciples of Buddha," printed in white reserve on a black ground. Chinese workmanship, dated Cha-Chin 4 (1799). 11 volumes, bound in uncovered boards of natural wood. Sm. folio.

AN EXTRAORDINARY ITEM IN FINE CONDITION, formerly in the possession of the Daimyo of Hirado whose seals are stamped on the cover of each of the eleven volumes forming the set. Each page contains the figure of a seated Rakan, each with his particular attribute printed in white reserve on a black ground resembling "niello" work, with a line of text in Chinese characters above. The work, while unsigned, is that of a master hand, shown by the boldness and skill of execution; the studies in the various facial expression being the work of rare genius.

103. SAMPLES OF TEXTILES OF OLD JAPANES AND CHINESE WORKMANSHIP. An album of 4to size, containing twenty pages, on both sides of which are mounted over a hundred pieces (some covering an entire page) of ancient brocades, velvets, cloth of gold, etc., each piece containing the entire pattern.

A Masque of Okame in old velvet; A Court Scene, and other interesting old weaves.

KIKUMARO.

Pupil of Utamaro.

104. A SLEEPING COURTESAN IN PURPLE DREAMING OF A CAT. A broadsheet of remarkable composition and coloring. Pub. by Yamamura. Signed.



No. 50, Hiroshige,
No. 76, Hokusai.

Plate 4

No. 49, Hiroshige,
No. 77, Hokusai.



DRAWING ATTRIBUTED TO HOKUSAI.

105. SPARROWS flying and perched on a tile which has fallen from the Temple, near which a plant having green leaves lined with pink is growing. Kakemono shape, painting on paper.

KOBAYASHI KIOCHIKA.

A contemporary Japanese Artist of about 1880.

106. VIEW OF RYOGOKU BRIDGE, after a shower, note the charming artistic effect of the placing of the short-skirted maiden with an umbrella; Embankment of the Sumida River, early morning. Oblong prints, well and clearly printed. (2)

PAINTING BY KIOSAI.

107. WOLF WITH THE HEAD OF A MAN. Painted on paper. Signed.

KIYOMINE I, 1786-1868.

Torii School, pupil of Kiyonaga.

108. YOUNG GIRL AND HER BROTHER. Seen at half length, the baby holding a Bamboo branch with poem cards. Broadsheet, signed; published by Tsuruya.

Remarkable condition and registration; the border of her robe touched with mica. In untrimmed state with the Happer Certificate as genuine.

KIYONAGA (TORII), 1742-1815.

Noted for the grace and beauty of his prints; compared by Fenellosa to Moronobu and Raphael.

109. CHOZAN OF CHIOJIYA, attended by two Kamuro, passing under a white Cherry tree in blossom. Broadsheet, signed, published by Yeijudo.

Superb composition and coloring with much gauffrage. WITH THE HAPPER CERTIFICATE AND SEAL.

110. FUMIAOI WITH TWO ATTENDANTS. Broadsheet in fine condition. Signed.

One of the series "Five Seasons in the Tea-House Circle." Fumiaoi is seated on an Engawa under white cherry blossoms, her robes of violet and pink enhanced by gauffrage.

111. TEA HOUSE SCENE. A Courtesan who has just arrived in her Kago with bearer and attendant talking to two friends. The text says "The Fifth Month (June) from the Twelve Seasons of Shinagawa." Signed.

Chuban (square) form, subdued yet masterly coloring.

112. SCENE IN THE YOSHIWARA. Man and Woman in a scene with Three Musicians on the Balcony above. Notable for the artistic distribution of blacks; gauffrage.

A VERY HANDSOME AND IMPORTANT EXAMPLE IN FINE CONDITION.

(See Plate No. 6.)

The Pupil of Harunobu, whose work is equally sought for.

113. THE COURTESAN AYAME, WITH THREE SHINZO AND TWO KAMURO. Signed and with the seal of the Publisher Yeijudo.

CERTIFIED GENUINE BY J. S. HAPPER. A magnificent print in fine coloring and a charming group of women; the two little Kamuro in their robes gaufrered to represent pink crepe form an alluring complement. A print from the rare series of "Hinagata Wakana no Hatsumoyo."

114. A COURTESAN WITH HER ATTENDANT WHO IS PREPARING TO LIGHT THE ANDO. Signed.

Chuban form. From the series of "Furiu Seiro Meifu Hakkei"—"Eight Views of Tea Houses." The note of black used by Harunobu with exquisite effect shown in shadow of the girl's hand in the lantern as she starts the flame.

KUNISADA, 1786-1865.

115. LARGE HEAD ON A MICA GROUND OF YAWOYA OSHICHI. The features tinted and some gaufrage.

Rare example of this artist, with the seal and certificate of J. S. Happer.

KUNITERU.

Pupil of Toyokuni.

116. FESTIVAL BOAT BY MOONLIGHT. TRIPTYCH. Three girls on a moonlight picnic near Fuji.

OKUMURA MASANOBU, 1685-1764.

"One of the four who developed color-printing": pupil of Kiyonobu.

117. PRIMITIVE. Young man with a sun hat. Fan shaped print, signed Hogetsudo Bunkaku.

Narrow upright sheet, the color applied by hand.

118. TIGER AND BAMBOO. Primitive, colored by hand, the eyes enhanced with gold powder.

Hosoye form, signed Okumura Masanobu. WITH THE HAPPER STAMP AND CERTIFIED GENUINE BY HIM.

KITAO MASANOBU, 1761-1816.

119. THREE WOMEN VISITING ASAKUSA TEMPLE. A broad-sheet published by Matsuya.

A rare example of delightful composition.

120. TWO GEISHAS ACCOMPANIED BY A SERVANT, who is heavily laden with their packages passing a Garden Wall. Signed.

Chuban (square) form. Gaufrage. Subdued coloring relieved by the black and grey of the robe of the Jochyu. With the Happer certificate and seal.

121. "EIGHT VIEWS OF THE SUMIDA." A Courtesan meeting a young woman attended by a boy-servant on the banks of the Sumida River. Signed.

Chuban (square) form, and one of the most attractive designs of the artist; their robes in gaufrage.

NETSUKES.

In Carved Wood and Ivory, many signed.

122. NETSUKE OF CARVED IVORY. Kanzan and Juttoku. Two of the Disciples of Buddha with a Seroll. Signed.
123. TWO NETSUKES OF CARVED IVORY. A Court Servant carrying his master's boy, by Hojitsu; No-Dancer wearing a Masque. (2)
124. NETSUKE OF CARVED IVORY. Tartarian Warrior, hunting with Bow and Arrows, carrying a large shield.
125. TWO WOOD NETSUKES. Group of Seven Masques, by Giokuzan; Masque of a No-Dancer. (2)
126. IVORY NETSUKE. Shoki the Demon dispeller. Finely carved and signed by Tomotada.
127. TWO IVORY NETSUKES. Woman bathing; Okame scattering beans on the New Year's Eve. By Yoshitama. (2)
128. CARVED BOXWOOD NETSUKE. A Ghost. Length 6½ inches. Copied from a painting in a famous Japanese Collection by Itsumin.
129. TWO WOOD NETSUKES. Nio mending his Sandal (on which he is seated); The Priest Saigio admiring Fuji. (2)
130. VERY OLD NETSUKE OF CARVED IVORY. A rat on a long coil of rope.
131. TWO IVORY NETSUKES. Hotei carrying his large bag; a Chinese boy acrobat. (2)
132. NETSUKES OF WOOD PAINTED WITH LACQUER. Daruma standing with a large Hossu (the sign of the Priest Zen).
LACQUERED NETSUKES ARE VERY RARE.
133. TWO IVORY NETSUKES. BOTH SIGNED. Gama Sennin on a Frog Hunt, by Shoraku; Chinese Boy with a Puppy by Giokosai. (2)
134. NETSUKE FINELY CARVED OF WOOD. The Kirin or Mythological Animal.
Signed by Toyomasa, noted for his netsuke carvings.

135. TWO WOOD NETSUKES. Chinese Boy with a Masque; A coiled Snake, signed by Toshinaga. (2)
136. NETSUKE OF CARVED IVORY. A Miniature Chinese Junk, with two men, signed by Dombutsu, a noted artist.
137. TWO WOOD NETSUKES. Cow lying down; a Goat lying down, the latter by Tomokazu. (2)
138. TWO WOOD NETSUKES. The Thunder God on a Drum (lacquered in red); a Tiger sitting on his haunches, signed Masanawa. (2)
139. NETSUKE CARVED OF BOX WOOD. An Old Man stretching.
140. NETSUKE OF CARVED IVORY. Jurojin, one of the "Seven Gods of Luck," accompanied by a boy and a crane. By Shimposai.
141. TWO IVORY NETSUKES. Horse feeding and a rabbit. The latter by Hidemasa, signed. (2)
142. NETSUKE AS A COILED DRAGON, with the Sacred Ball, carved from wood.
143. TWO CARVED WOOD NETSUKES. Man dancing with an Open Fan; A Hermit with writing brush, signed Tenmin. (2)
144. NETSUKE OF CARVED IVORY. A Tall Hermit holding a Gem (the Sacred Ball). Length $4\frac{1}{2}$ inches.
145. TWO NETSUKES OF CARVED IVORY. Shoki, the demon dispeller, and Sparrow Snarer with his pole. (2)
146. CARVED WOOD NETSUKE. Shiba Onko rescuing his friend, who has fallen into a large jar. Signed Masanawa.
The little boy who broke a priceless porcelain jar to rescue his friend who had fallen in and was in danger of drowning.
147. TWO NETSUKES OF CARVED WOOD. Cock on a Drum, the symbols of Peace; a Tiger growling, signed Shomin. (2)
148. CARVED IVORY NETSUKE. An old man blowing a flute. Length 5 inches.
149. TWO NETSUKES. Hotei, with his fan, carved of ivory; Two Oni catching fish, carved deerhorn. (2)
150. LARGE NETSUKE CARVED OF DEERHORN. A Chinaman blowing a trumpet. Length 6 inches.
151. TWO NETSUKES OF CARVED WOOD. Farmer at work; Lotus Leaf on which a Spider chases a Fly. (2)

152. **IVORY NETSUKE.** An old Chinese Sage, seated, and a boy.
153. **WOOD NETSUKE.** A Chinese Lady carrying her baby in her arms.

COLLECTION OF ORIMONO OR TEXTILES.

UCHISHIKI, OHI, AND FUKUSA.

154. **UCHISHIKI, OR SMALL ALTAR PIECE OF BROCADE.** Shokko pattern, interrupted by Butterfly medallions in subdued tones of ivory and iridescent colors, the prevailing tone a warm brown.
An old piece, dating back a hundred years. These Uchishiki, or small Altar Pieces, are all similar in form and about 25 inches square. They are made from the fine textiles woven in Japan.
155. **UCHISHIKI OF DARK BLUE AND GOLD BROCADE.** Woven in a small pattern of Dragons in the Clouds among flashes of lightning in dull golds, greens and reds on a dark blue ground.
156. **LARGE UCHISHIKI.** Chrysanthemum motif. Clusters of blossoms in pink and ivory, with circular purple medallions and green diamond shape ornaments on a dark brown ground through which is woven a pink serpentine stripe.
The pattern and style are those of a Nobleman of the Court.
157. **UCHISHIKI.** Brown brocade woven in a shokko pattern outlined in iridescent blue.
158. **UCHISHIKI.** Conventional Waves and Hexagonal Bands woven in brocade in Cubist coloring, of about 1830.
A striking though harmonious effect.
159. **UCHISHIKI.** Brocade in a pattern representing the Nirvana or Buddhistic Paradise of the Petals of the Lotus in soft iridescent colors and Clouds on an old red ground.
160. **UCHISHIKI.** Ashes of blue on a grey ground in a small pattern of conventional Dragons and waves, the Sacred Ball and the Flame in subdued red.
161. **UCHISHIKI.** Brocaded in pattern of Dragons and floating Clouds in soft green and ivory on a ground of subdued golden brown.
162. **UCHISHIKI IN BLUE AND SILVER BROCADE.** The Chinese character "ju" meaning longevity brocaded in different styles in silver on a superb blue silk ground.

163. OHI IN FADED ROSE AND GOLD BROCADE. Bands of serpentine weaving in gold enclose alternating medallions of Botan and Dragons. 54 x 21 inches.

Date about 1750, and one of the finest pieces of the Collection. The Ohi is the band worn by Buddhistic Priests over the right shoulder, and the preservation of many of these wonderful brocades is due to the fact that the most costly material was used for the robes of the Priests during the ritual.

164. OHI. On a light brown ground a pattern of conventional Dragons, Waves and Coral (in blue) is beautifully developed. 59 x 11 inches.

165. OHI OF GREEN AND IVORY BROCADE. The motif is that of the Botan or Peony, exquisitely rendered in ivory on an old green ground. 58 x 12 inches.

AN OLD AND VERY FINE PIECE.

166. OHI. Conventional Waves, Dolphins and Coral in gold and colors on a green ground. 62 x 12½ inches.

167. OHI. Clouds and the Petals of the Lotus Blossoms in soft iridescent colors on a sage green ground.

The pattern is symbolic of the Nirvana or Buddhistic Paradise.

168. OHI. Bands of floral medallions, bordered with Chrysanthemums on a dark blue ground.

169. OHI OF UNUSUAL PATTERN. Autumn flowers in ivory and blue scattered on lengthwise bands of subdued red.

170. OHI OF GOLD BROCADE. Sprays of Chrysanthemums in gold and Dragon Medallions on a soft gold-colored satin ground.

A VERY OLD AND FINE PIECE.

171. OHI IN KARAHANA OR CHINESE FLOWER PATTERN. In soft pastel shades on a creamy ivory satin ground.

172. OHI. Dolphins and Waves, with coral in five colors on a barred iridescent blue ground.

173. FUKUSA, OR GIFT WRAPPER. Brocaded in a pattern of bands of peonies in rich purple, blue and silver, and old gold, divided by bands of black brocade bordered on either side with strips of "raimon" pattern in gold colored silk threads.

A very handsome piece, the prevailing tone dark blue.

174. FUKUSA. A distinguished pattern of the Phoenix, Waves and Coral in soft colors on a buttercup yellow ground. Lined with crepe.

175. EMBROIDERED FUKUSA. Urashima seated on an old Turtle returning from the Dragon's Palace embroidered in high relief in gold, silver and colors on a Gobelin blue satin ground.
176. EMBROIDERED FUKUSA. The Seven Gods of Luck, each with his attribute in relief embroidery in gold, silver and colors on a blue Satin ground.
On the reverse is the Crest of the former owner in black, a large Katabami blossom.
177. EMBROIDERED BLUE SATIN FUKUSA. Two boxes for Hokai (a game played with shells), one with the cover off and shells scattered here and there in very fine embroidery in gold and colors.
178. EMBROIDERED FUKUSA. A Pair of Cranes flying over the Waves, embroidered in white and gold on a dark blue satin ground.
179. FUKUSA EMBROIDERED IN BIRDS. The Golden Pheasant and his Mate feeding near a Stream and Peony in blossom.
Very fine embroidery in gold and colors on a dark blue satin ground.
180. FUKUSA IN GOLD EMBROIDERY. A very large turtle embroidered in gold and color, covering nearly the entire Fukusa of blue satin.
181. FUKUSA EMBROIDERED IN THE SYMBOLS OF "GOOD LUCK." A Pair of large Cranes among young Pines growing on the water's edge, from which crawl three turtles (in gold); beyond is the Rising Sun.
182. FUKUSA OF CREPE IN YUZEN DYE. The Dragon's Palace with Urashima swimming away on a great red Carp. On a ground of light blue crepe.
An unusual color and pattern.
183. EMBROIDERED FUKUSA. Jurojin and his favorite Crane, reading a Scroll under a Pine Tree. Embroidered in gold and colors on a dark blue satin ground.

KATSUGAWA SHUNKO, 1765-1790.

Four remarkable examples of this rare artist all certified by Mr. J. S. Happer as genuine.

184. ICHIKAWA MONNOSUKE AS A YOUNG GEISHA GIRL WITH FAN. Large upright print, signed.

A notable example of Shunko's noble simplicity. A broadsheet with these large heads is rarely offered. With the HAPPER CERTIFICATE.

185. A COURT DANCER, in the Shirabioshi (in which only women dance), with a seated admirer. Hosoye form. Signed.

With the Wakai seal, and certified as genuine by J. S. Happer. These Wakai prints are much in demand; he was the expert who passed on the collection of Mr. Hayashi.

186. ICHIKAWA KOMAZO AS A SAMURAI WITH A GEISHA GIRL. He holds an open fan and speaks to her seated at his feet.

Signed broadsheet. WITH THE HAPPER CERTIFICATE.

187. ACTOR AS A WOMAN TYING HER OBI. She has just arisen from a Couch and stands against a Screen showing old plum tree and stream. Prevailing tone yellow relieved by the soft faded cherry color of the obi, and the black border of the robe.

Hosoye form. Signed. FROM THE HAYASHI COLLECTION WITH HIS SEAL. CERTIFIED GENUINE BY J. S. HAPPER and in a beautiful state of preservation.

SHUNSHO, 1726-1792.

A famous artist of the early school.

188. DANJURO AS A SAKE MERCHANT, carrying his credit books to his customers. Hosoye-form. Signed.

With the Happer seal "certified genuine."

189. ACTOR AS A SAMURAI, holding one of his swords in the scabbard.

(See Plate No. 6.)

190. A SAMURAI WITH A REEL OF THREAD. The clear soft coloring of his robes in a pattern of bamboo under snow.

A FINE IMPRESSION CLEARLY PRINTED, signed with the "Jar" seal.

SHUNZAN, 1780-1800.

Rare example of an early and noted artist.

191. FOUR GIRLS PLAYING AND DANCING.

A little maiden in a flower hat is dancing with two Parasols; two seated girls are playing the Samisen and another sings.

(See Plate No. 6.)

SADAHIDE.

192. SIX GIRLS CATCHING FIREFLIES, under an old willow by a winding stream bordered with rushes. Two ladies watch them from a bench to the left.

A TRIPTYCH. Well and clearly printed and in fine condition, with the seal of Yeijudo, publisher.

SADAHIDE PAINTING.

193. YOUNG GIRL RETURNING FROM THE TEMPLE ON NEW YEAR'S DAY. Painting in blue tone on silk, signed. 10 x 7 inches.



Plate 5.
No. 219. Toyokuni. A Dreaming Princess.

194. ORIGINAL DRAWING FOR A TRIPTYCH BY SADAHIDE
Chinese Warriors in combat.

The original drawing on this Japan paper in black and white, the faces touched with color in preparation of cutting the block. Very few of these drawings are in existence as they are totally destroyed in cutting the design on the wood.

195. KAKEMONO PAINTING BY SESSHU. River Landscape with
boat. Painting on silk, mounted on brocade of fine old texture.

With the black seal of the artist, very rare in this form.

SURIMONO.

By Hokusai, Hoyendo, Shumman, Hokkei, and others.

196. SURIMONO BY HOKUSAI. A Geisha Girl stands ready to
dance; her flower hat, tambourine and fan on the floor. Oblong
print, charming in composition.

197. SURIMONO BY HOKUSAI. Kintoki and his Mother. They are
seated under a large Cherry Tree veiled in mist. He is amusing
himself with his toys.

198. SURIMONO BY HOKUSAI. Tametomo and two fisher girls with
their buckets of salt water; the sea in gauffrage.

199. SURIMONO BY HOKUSAI. A reelining woman reading a book.
Some detail in silver and gauffrage.

200. SURIMONO BY HOKUSAI. A very interesting Hokusai print,
being the head of a Courtesan, from an ancient print of the time
of Moronobu. Some detail in silver.

201. SURIMONO BY HOKUSAI. Young girl manieuring her nails,
seen at half length.

A very rare example with the Calendar in the upper left corner, and
Hokusai's signature printed crosswise.

202. SURIMONO BY HOKUSAI. Lady picking plum-blossoms, sup-
ported by a boy servant.

203. SURIMONO BY HOKUSAI. Young woman visiting Imari Tem-
ple, accompanied by a boy servant.

204. HOKUSAI SURIMONO. Two ladies entering the Shrine of
Kinsei Daimiojin, accompanied by a boy-servant. Overhead the
budding Plums are printed in silver; other details also in silver.

205. SURIMONO BY HOKKEI, pupil of Hokusai. Chinese Warrior
Riuho subduing a Dragon. Night scene, printed in silver and
colors.

206. SURIMONO BY HOKKEL. A gold fish swimming in a blue bowl of globular shape with narrow neck.
207. HOYENDO, a Kyoto artist of about 1820. COURTESAN EN PROMENADE. Her robes of violet pattern enhanced with gold. Large upright Surimono.
208. SURIMONO BY KIOSAI. An artist's Studio, showing a Tiger Screen, brushes, colors, etc. Printed in silver and colors, some details lacquered in red and black.
209. SURIMONO BY KIOSAI. A monkey on a pedestal playing with a string of beads.
210. SURIMONO BY KUNISADA. Young Geisha Girl standing in the doorway watching the falling petals from the cherry blossoms.
211. SURIMONO BY KUNIYOSHI. Geisha Girl seated by a Hibachi. The detail printed in silver and the entire background in gauffrage.
212. SURIMONO BY SHIGENOBU. Actor and Actress in a play, printed in silver and colors.
213. SURIMONO BY SHIGENOBU, Hokusai's son-in-law. New Year's Festival celebrated by a man and wife of the middle classes. Interesting detail printed in gauffrage, silver and colors.
214. SURIMONO BY SHUMMAN. In Gauffrage, silver and black—a remarkable composition of still-life, showing a tray with fish, soup, chopsticks, etc.
215. SURIMONO BY SHUMMAN. Young girl gazing at her reflection in a mirror (printed in silver and black). An exquisite composition.
216. SURIMONO BY SHUMMAN. A crow and three Sparrows at dawn.

Note the seal; Shumman was a publisher as well as artist, like Masanobu.

TOYOHIRO, 1773-1828.

A great artist and the teacher of Hiroshige.

217. THREE WOMEN AT FLOWER ARRANGEMENT. Broadsheet, signed.

A SUPERB IMPRESSION IN SPLENDID CONDITION. The kneeling figure in a robe of softest black forms an exquisite foil to the pastel colors of the robes of her companions.

(See Plate No. 6.)

218. TWO LADIES AT YENOSHIMA CAVERN. They are standing at the entrance looking at a fisher boy, their soft pink robes seen against the dim green of the cavernous rocks. Broadsheet, signed.

TOYOKUNI.

219. A DREAMING PRINCESS. Triptych of Toyokuni's early period. Published by Yeijudo.
With her ten attendants grouped around her, the Princess has fallen asleep and is dreaming of a Rat's Wedding, a lucky omen. VERY FINE AND SCARCE, note the early form of the signature.
(See Plate No. 5.)
220. TEA HOUSE INTERIOR. A young man accompanied by a Courtesan stopping to speak to another who is seated drinking Sake. Broadsheet signed, published by Senichi.
EARLY PRINT SHOWN BY THE FORM OF THE SIGNATURE AND WITH THE HAPPER CERTIFICATE. The rich black of the man's robe over black gauze is the striking note of a powerful composition.
221. YOUNG MAN AND LADY VISITING INARI TEMPLE. Broad-sheet with the Happer certificate in fine condition. Signed.
222. BANDO MITSUGORO AND IWAI HANSHIRO IN A RAIN STORM. They are under an umbrella which hardly protects the flowing robes of the lady from the heavy shower.
Broadsheet of Toyokuni's middle period. Signed.
223. KAMPEI, FAMOUS SAMURAI, DISGUISED AS A HUNTER.
Night is represented by a background of solid black above his head and shoulders. A fine three-color print published by Senichi.
224. BANDO MITSUGORO FIGHTING WITH ARASHI SAM-PACHI. A powerful composition, clearly printed and fine coloring. Signed. Published by Yeijudo.
225. YOUNG WOMAN DANCING THE MATSUKAZE. She is represented as dancing on the shore under a Pine.
Hosoye form. Scarce.
226. NAKAMURA UTAYEMON AS A THUNDER GOD. He is playing a Samisen.
227. TRIPTYCH OF TOYOKUNI'S MIDDLE PERIOD. The Scene is an Actor's Dressing Room with eleven men amusing themselves in various ways.
Excessively interesting, particularly in the detail, some of the face tinted, and the use of black in the print very artistic.
228. PENTAPTYCH BY TOYOKUNI. A five-sheet print showing an Actors' Parade seen against the River, and the full length of Ryogoku Bridge.
A PANORAMIC PRINT OF REMARKABLE COMPOSITION, very rarely offered.

ISHIKAWA TOYONOBU, 1711-1785.

229. YOUNG WOMAN DRESSING THE HAIR OF HER SEATED FRIEND. Large Primitive print in Beni-ye or Three Colors, published by Uroko Kataya.

IN AN EXCEPTIONAL STATE OF PRESERVATION. Signed Meijodo Ishikawa Toyonobu. CERTIFIED GENUINE BY J. S. HAPPER.

(See Plate I. Frontispiece.)

UTAMARO, 1754-1806.

"The name most familiar throughout Europe and America."—Keane

230. KAKEMONO PRINT. A Courtesan with her attendant, who has just finished her dressing. Signed.

231. TRIPTYCH BY UTAMARO. Ten Young Girls cleaning House for the New Year. Published by Yamada.

In exquisite coloring with extensive use of gaufrage. The busy activities of the girls has apparently been too much for the Daimio or ruler of the house, as he is requiring their support to get away. CERTIFIED AS GENUINE BY J. S. HAPPER.

232. FISHER GIRLS CARRYING SALT WATER. The boy who is with them has his little buckets in imitation of theirs. Signed.

Note the background of water, hillside with the salt huts and old pine trees.

233. VERANDAH OF A CHINESE PALACE WITH THREE LADIES. An exquisite harmony in green, note the grace of the seated figure reading the scroll, and the printing of the face of the standing girl through the gauze fan.

WITH THE VERY RARE SIGNATURE OF UTAMARO in square characters, as ancient Chinese lettering. The print was issued by Tsutaya, a famous publisher, who lodged Utamaro for some time in order to obtain his work by keeping him from dissipation and idleness. CHINESE SUBJECTS ARE AMONG THE MOST DESIRED PRINTS OF COLLECTORS.

234. BOY WITH HIS MOTHER. He is preparing his first Flag for Inari Temple.

A VERY RARE EXAMPLE SHOWN BY THE USE OF THE CHARACTER "UTA," which was Utamaro's first form of signature. The print is a chuban (square) form, printed in three colors, the registration perfect, and BEARS THE SEAL AND CERTIFICATION OF J. S. HAPPER.

235. KINTOKI ON A WILD BOAR FLYING A KITE. Yamauba, his mother, seated under a tree, watches him. Oblong print of striking coloring.

TRACING AFTER UTAMARO.

236. OKITA OF NANIWAYA, the favorite model of Utamaro, serving tea.

A tracing of a famous print, painted by hand after the original and apparently about Utamaro's time.



No. 191. Shunzan.
No. 217. Toyohiro.

Plate 6.

No. 189. Shunsho.
No. 112. Kiyonaga.

UTAMARO II.

237. YOUNG MOTHER NURSING HER BABY. She is partly reclining under the sleeping net and is singing a Lullaby to the baby, just ready to drop asleep and be given to the kneeling Maid. Fine condition and coloring. Broadsheet, signed.
238. GEISHA GIRL SEATED FILLING HER PIPE. A figure of graceful long lines, her robes in a pattern of blue cornflowers, her smooth black hair set off by tortoiseshell pins. Broadsheet, signed.

YEISEN, 1790-1840.

239. NISHIKIMO OF OGIYA MEDITATING. A "blue" print of much charm; she is reclining on a couch with a book. Broadsheet, signed, in fine condition published by Tsutaya.
240. KAKEMONO PRINT. The Giant Carp swimming up the Waterfall.
A noted print, signed Keisai, and with the seal of the publisher Kansendo.
241. GEISHA GIRL CLOSING HER UMBRELLA. On which the large black characters state the House to which she belongs.
Fine impression and condition, the face tinted.

YEISHI, 1780-1805.

242. PRINCE GENJI WITH A BEAUTIFUL COURTESAN COMPOSING A POEM ON THE SUBJECT OF MORNING GLORIES. Broadsheet, signed, published by Senichi.
A symphony in grey and faded purple in Yeishi's early manner; the woman's figure standing above him of exquisite grace. Charming touches are added by the cage with bird on a lacquer stand and the soft black of the robe of the boy servant. WITH THE HAPPER CERTIFICATE AS GENUINE.
243. THREE WOMEN ADMIRING MORNING GLORIES. They stand on the Verandah, near a fence trailing with blossoms. Signed. Pub. by Senichi.
The subdued greys and blacks make this print the proper complement to the preceding. The patterns on the robes in gaufrage.
244. YOUNG WOMAN IN THE GUISE OF ONO-NO KOMACHI, POETESS. Broadsheet, signed, published by Yeijudo.
A VERY FINE EXAMPLE ON A YELLOW GROUND; a seated figure of exquisite grace, her robes showing gaufrage and traces of mica printing.

YEISHI PAINTING.

245. A COURT LADY IN ROBES OF SPLENDOR RECITING A POEM. Painting on silk of warm golden brown, her flowing robes of old red with a pattern in black and ivory; she stands in a garden under a spreading cherry tree. Signed and with seal. 11 x 16 inches.

YEISHO.

Worked from about 1800 to 1810, whose prints are rare, a triptych particularly so.

246. **THREE BEAUTIFUL COURTESANS REPRESENTING BUDDHISTIC ANGELS.** They are represented as playing and singing, seated in the clouds, their wind-blown draperies thick with drifting Cherry blossoms near the great bird symbolical of Tennin. These were the Egerias of the famous House of Matsubaya, Kisegawa on the left, the lovely Somenosuke in the centre in her robes of butterfly and peony design, with Utagawa on the right.

A TRIPTYCH OF REMARKABLE COMPOSITION.

YEIZAN, 1800-1829.

247. **TWO GEISHA GIRLS ON A BRIDGE. SNOW PRINT.** They are under one umbrella, which the thickly falling snow has covered. Very fine impression.

(See Plate No. 2.)

YOSHITOSHI.

Much Influenced by Utamaro.

248. **ORIGINAL DRAWING FOR A TRIPTYCH. Chinese Warriors in Combat.**

The original drawing on thin Japan paper in black and white, the faces touched with color, in preparation for cutting the block. Very few of these drawings survive as they are totally destroyed in blocking.

PAINTING BY ZESHIN.

Famous as a lacquer worker and artist.

249. **AN OLD POET MEDITATING BY MOONLIGHT.** Painting on silk, and signed "Zeshin at the age of 80." 11 x 8 inches.



Plate 1.
No. 95. Toyokuni I. Triptych. Geisha Girls' Dressing Room.

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